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THE BULLETIN

OF THE CENTER FOR CHILDREN'S BOOKS

January 1993
Vol. 46 No. 5



University of Illinois
Graduate School of Library and Information Science

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T H E B U L L E T I N

OF THE CENTER FOR CHILDREN'S BOOKS

January 1993
Vol. 46 No. 5



A LOOK INSIDE

137 THE BIG PICTURE

Fox on Stage, written and illustrated by James Marshall

138 NEW BOOKS FOR CHILDREN AND YOUNG PEOPLE

Reviewed titles include:

140 • *Emily* by Michael Bedard; illus. by Barbara Cooney

150 • *The Big Lie* by Isabella Leitner

153 • *The Prince of the Pond* by Donna Jo Napoli

154 • *The King's Equal* by Katherine Paterson; illus. by Vladimir Vagin

159 • *The Call and Other Stories* by Robert Westall

161 1992 BULLETIN BLUE RIBBONS

163 SUBJECT AND USE INDEX

EXPLANATION OF CODE SYMBOLS USED WITH REVIEWS

| | |
|-----|--|
| * | Asterisks denote books of special distinction. |
| R | Recommended. |
| Ad | Additional book of acceptable quality for collections needing more material in the area. |
| M | Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase. |
| NR | Not recommended. |
| SpC | Subject matter or treatment will tend to limit the book to specialized collections. |
| SpR | A book that will have appeal for the unusual reader only. Recommended for the special few who will read it. |

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Cover illustration by James Marshall, from *Fox on Stage*, © 1993 by James Marshall and used by permission of Dial Books.

THE BIG PICTURE

Fox On Stage

written and illustrated by James Marshall

Fox has been around for a while now—on the job, at school, in love, on wheels, and simply getting through the week. Wherever he is, trouble lurks nearby (“What could go wrong?” says Fox, setting the stage for a dramatic disaster). This time he’s involved in making a videotape (about himself, of course) for grumpy Granny in the hospital; starring (unexpectedly) in Mr. Yee’s magic show; and, when the television breaks (“‘Oh, that *is* terrible!’ said Mom”), putting on a spooky play called “The Mummy’s Toe.” Fox is Everychild, cocky at the wrong times and always caught in the act—here, literally. When he mouths off about the feline magician putting his chicken assistant to sleep (“‘This is *so* dumb,’ said Fox”), the magician turns the spotlight right on him in anyone’s nightmare of unwanted attention. “Sit here, Mr. Smarty,” says Mr. Yee.

That passage and that picture reveal why Marshall makes such magic for kids. His characters talk like kids, and his pictures show exactly how they feel, but it’s all done with a witty craftsman’s skill. And his characters, while they have some predictable, even folkloric, characteristics, are just quirky enough to surprise readers, especially those used to practicing their decoding on clichéd, boring textbooks. The cover picture, for instance, accompanies the following: “When Grannie Fox had a bad spill on the ski slopes, she broke both legs. ‘Grannie Fox will have to be in the hospital for some time,’ said Doctor Ed. ‘Old bones take longer to heal.’ ‘Oh, what do *you* know?’ said Grannie.” (I forgot to mention that Marshall’s grownups also talk like kids.) Positioning Grannie *completely* upside down is the kind of graphic slapstick that makes Marshall such a visual trickster.

Is this Fox book better than all the others? No, it’s more of the same. But Marshall’s same is funnier than just about anybody else’s, and while Fox’s nature is irrepressible, this will be, to our infinite sadness, Fox’s last appearance. James Marshall died on October 13, 1992. It is almost unbearable to think how much we will miss the books he won’t be alive to create. The only comfort is, that when you think of James Marshall, it’s hard to stay sad because he was just so funny. “I love what I do,” he said to me once, “which is fortunate, because it’s the only thing I *can* do.” The truest humor always has a touch of pathos. “Poor Fox,”

we say to ourselves. "There but for the grace of God go I." So you can't help but think about James Marshall's exuberant graphics for Harry Allard's book *The Stupids Die*. "This isn't heaven," says Grandfather Stupid, breaking through the living room wall on his motorcycle, "This is Cleveland."

James Marshall never won a Caldecott Medal, but in the guise of Fox, the Cut-Ups, George and Martha, Goldilocks, Red Riding Hood, Cinderella, the Three Little Pigs, Old Mother Hubbard, Miss Nelson, Mary Alice, Mrs. Rat, the Stupids, three by the sea, four by the shore, and other assorted characters, he won the hearts of children wherever his books went. They knew one of their own kind. Mr. Mischief.

Betsy Hearne, Editor



NEW BOOKS FOR CHILDREN AND YOUNG PEOPLE

AARDEMA, VERNA *Anansi Finds a Fool: An Ashanti Tale*; illus. by Bryna Waldman. Dial, 1992 32p

Library ed. ISBN 0-8037-1165-4 \$13.89

Trade ed. ISBN 0-8037-1164-6 \$14.00

R 4-6 yrs

"I'm going to find a fool for a partner—someone who will do all the work while I get all the fish," says Anansi to his wife Aso. In the grand tradition, the trickster is tricked as his friend Bonsu offers to take the weariness if Anansi will cut the palm fronds for the fishtrap; to suffer sore fingers and aching back if Anansi will weave the trap; to do the dying if Anansi gets caught by a crocodile in the river; but not to take the shame when Anansi tries to sell the broken fish trap! In her retelling from a 1930 collection, Aardema displays once again the direct but graceful simplicity and low-key sound effects that have made her such a notable interpreter of old traditions for new listeners. Waldman's watercolors are also graceful, with warm hues and curving figures that round off the sharp edges of the story with humor. Occasionally the homogenous look of the characters lends an overpretty sheen, but the overall artistic effect is cheerfully exuberant. Read this one with Nina Jaffe's Jewish tale *In the Month of Kislev* (BCCB 11/92), in which the Rabbi awards a stingy miser the sound of silver to defray the expense of the smell of latkes for which he's charging the poor man's children. BH

AESOP *The Town Mouse and the Country Mouse*; ad. and illus. by Helen Craig. Candlewick, 1992 26p

ISBN 1-56402-102-5 \$13.95

R 4-6 yrs

In this cozy version of the old Aesop fable, Helen Craig alternates full-page and smaller pictures, sometimes as many as three or four on a page. The pen-and-wash illustrations have a comic-book-format appeal and a bucolic air. The country mouse, Charlie, is warm brown and cuddly, but the town mouse looks like a fuzzy,

dark rat. Sometimes the busy pages appear crowded, but the presentation of the text is clear and simple. Although some of the wit of the Aesop tale is missing, this book will get the story across to a young audience because of its simple style ("The cat could smell Charlie. Charlie could smell the cat"). For livelier versions, see Janet Stevens (BCCB 7/87) or Lorinda Cauley (BCCB 12/84)—but if a comfy mood is your objective, buy this one. KJ

AFANASIEV, ALEXANDER *Salt: From a Russian Folktale*; ad. by Jane Langton; tr. by Alice Plume; illus. by Ilse Plume. Hyperion, 1992 40p

Library ed. ISBN 1-56282-179-2 \$14.89

Trade ed. ISBN 1-56282-178-4 \$14.95

Ad Gr. 2-4

No matter how many times the story is told, it's always satisfying when a foolish younger son succeeds over his superior older brothers. In this traditional Russian version, Ivan has several misadventures before he wins his bride and proves his worth to his father. The adaptation has been modernized from the Afanasiev version, also widely known from *Old Peter's Russian Tales* by Arthur Ransome, (1916). Here, for instance, when Ivan carries his princess away on his ship, it is with her approval, not as a kidnapping. The story is smoothly written with contemporary humor, yet still maintains its folkloric flavor ("Without salt there is no savor"). The ornate colored pencil illustrations, meant to look like gold-inlaid Eastern Orthodox icons, are dominated by a glaring yellow hue and self-conscious stiffness in the characters' postures and expression. Still, there's fresh variety in the compositions, and Ivan's long, complicated story will make an exotic story hour companion for the slapstick Jack tale called "Salt." KJ

ASBJØRNSSEN, PETER CHRISTEN *East o' the Sun and West o' the Moon*; tr. by Sir George Webbe Dasent; illus. by P. J. Lynch. Candlewick, 1992 42p

ISBN 1-56402-049-5 \$15.95

R 5-8 yrs

Dasent's lilting nineteenth-century translation of this Norwegian folktale is introduced by Naomi Lewis and accompanied by literal paintings that portray the characters in lush detail. The troll scenes, in fact, get a bit too ornate, but the landscapes through which the red-haired heroine must travel to rescue her betrothed, first from his bear shape and then from the long-nosed princess holding him captive, are subtler in color and stronger in composition. It's a long story, but one that has held children's attention for centuries and will continue to do so. Libraries without a picture book edition (Gillian Barlow's illustrations for Dasent's text in 1988, for instance) will find this a solid companion to its myth-variant, "Cupid and Psyche," and its fairy-tale-variant, "Beauty and the Beast." BH

BARRON, T. A. *The Ancient One*. Philomel, 1992 367p

ISBN 0-399-21899-8 \$17.95

M Gr. 4-8

In this earthbound companion to the space fantasy *Heartlight* (BCCB 12/90), Kate, mourning the death of her grandfather (while apparently forgetting the intergalactic quest the two shared in the first book), is visiting her great-aunt Melanie in Oregon and is soon swept into a controversy that pits Aunt Melanie against the logging industry. Kate is also soon swept a few centuries back in time, where she meets a fantasy Native American tribe called the Halami, a god-like owl-people called the Tinnanis, some lizard people called the Slimni, and their evil leader

Gashra. Perhaps due to the fact that the setting is a large volcanic crater, the action shifts rapidly: whenever trouble comes too close to Kate and her friends, a tremor shows up to help them along ("suddenly" is a favorite transitional adverb here). Like *Heartlight*, this novel owes too much to Madeline L'Engle; it also owes quite a bit to the Oz books. The tone is sometimes twee (the major helper figure is called Kandeldandel Zinzin) and the language clichéd ("Aaarghh, 'groaned the warrior"), and while the plethora of action, often violent, may draw in readers, there's a numbing predictability to events that vitiates their effectiveness. For fans of the first book, this is more of the same. RS

BEDARD, MICHAEL *Emily*; illus. by Barbara Cooney. Doubleday, 1992 40p
ISBN 0-385-30697-0 \$16.00 R 6-9 yrs

"There is a woman on our street they call the Myth," begins this picture book that depicts a fictional encounter between the young narrator and Emily Dickinson. When the little girl's family moves to the neighborhood, her mother receives a note asking her to play the piano for Emily; the girl, visiting along with her mother, brings the poet some lily bulbs for planting the next spring and receives a poem in return. The language is grave and formal but retains liveliness; the occasionally affected poetic turns ("Like flakes of flowers the words fell to the sheets") may not be credible as the young narrator's words but have deftness and restraint enough to blend smoothly with the story. Both Bedard and Cooney have kept Dickinson's spirit: the text's overall message is not how neat it is to live near a celebrity but what wonder there is in a world where "so many, many things are a Mystery." The mixed-media illustrations depict a New England town in winter with precision, tenderness, and a complete absence of cuteness, with warm sepia-toned interiors contrasting with frosty snowscapes and the eventual pale green of spring. It's certainly not necessary to know Emily's identity to appreciate the book (the text never states outright who she is), but it could serve as an introduction to her poetry. The young audience for this book may, like the narrator, have the sense of encountering something important that is not yet quite within their grasp, but the mood and rhythm of this story of a gentle meeting will keep them listening. DS

BELTING, NATALIA M. *Moon Was Tired of Walking on Air*; illus. by Will Hillenbrand. Houghton, 1992 48p
ISBN 0-395-53806-8 \$15.95 R Gr. 3-6

Fourteen myths are adapted from various South American Indian groups and accompanied by earthy, and earth-toned, paintings. The artist's figures are appropriately monolithic in shape, for these are tales of the world's beginning; elementary graders can compare them to the Judeo-Christian story of creation and to familiar Greek or Scandinavian mythology for a broader understanding of cultural diversity. Campas Indians tell of Averiri, who blew his pipes and sang the seasons into being; the Selkam explain why Rainbow has a bent back; the Chorote describe how Moon makes the Earth from dampened dust. The images are vivid and the selections all brief and easy to read. Perhaps it's a quibble to wish that the anthology had concluded with a tale explaining the population of the earth with Ances-tors, rather than with the light Bororo myth of how the birds got beaks, which comes across as a rather abrupt and anticlimactic ending. Few children will peruse the whole book at once, however, so its overall shape is less important than its value as a resource. BH

BLUMBERG, RHODA *Jumbo*; illus. by Jonathan Hunt. Bradbury, 1992 40p
ISBN 0-02-711683-2 \$15.95 R Gr. 2-4

In an appropriately oversized volume, Blumberg relates the life story of Jumbo the elephant, whose name has now passed into the English language as a synonym for "huge." In simple and clear prose the book describes Jumbo's growth from a runty childhood, his fame in Britain and attachment to his English keeper, and his life in the American circus after his purchase by P. T. Barnum. The book seems to end in midthought as Jumbo and his keeper play in a river; this abrupt finish is presumably to avoid telling of Jumbo's abrupt finish (he was hit by a freight train), but some sort of closure should have been found, especially since the information about Jumbo's death immediately follows in an author's note. It's still an involving story of the darling of two countries and his human friend, and kids will relish the true story of the popular pachyderm. Watercolors in subdued tones but with a lively (if occasionally awkward) line give Jumbo his massive due as well as lending a period flavor to the chronicle. In addition to the author's note, a bibliography is included. DS

BREATHED, BERKELEY *The Last Basselope: One Ferocious Story*; written and illus. by Berkeley Breathed. Little, 1992 32p
ISBN 0-316-10761-1 \$14.95 Ad Gr. 2-4

Vividly colored and slickly airbrushed pictures by Breathed illustrate a dryly humorous picture book based upon the *Bloom County* comic strip of yore. Opus, the chubby-beaked penguin, declares himself a "Great and Famous Discoverer" and recruits his friends in a search for the world's last basselope. Most of the jokes throughout the book will tickle adults more than kids (Opus nibbles from a box of squid bits while reading a "National Geographic Enquirer"; "The Hurlaldo Show" and "CNNN" send in film crews to get a scoop on the basselope's capture). When the friends finally do find the last basselope, he bears a close resemblance to Max, the Grinch's dog in the Seuss Christmas classic, and is calmly eating dandelion fluff. "Fluff" is a good summary of the whole plot, with the group of friends not doing much to save the basselope from exploitation by the media. The story ends on a whimsical note as the basselope inflates his antlers and floats off into the sunset in search of a "less ferocious" place. There's not much to it, but it's an attractive book that will please *Bloom County* and *Outland* fans. KJ

BURGIE, IRVING *Caribbean Carnival*; illus. by Frané Lessac. Tambourine, 1992 32p
Library ed. ISBN 0-688-10780-X \$14.93
Trade ed. ISBN 0-688-10779-6 \$15.00 R 5-9 yrs

"Michael Row the Boat" aside, these thirteen calypso melodies, some composed by Irving Burgie, some folksongs, will be new to most children; their parents will probably remember Burgie's "Day-o" or "Jamaica Farewell." This a nice collection, somewhat unvaried in tone but brightened by Lessac's folklike paintings that picture a Caribbean paradise of sun and palm trees and water and fellowship. Some of the songs ("Little Girl in the Ring," "Chi Chi Bud") offer possibilities for games; all of the songs beckon extroverted participation. The piano/guitar arrangements are easy; a note by Rosa Guy elucidates many of the songs' Caribbean references. RS

CHOCOLATE, DEBORAH M. NEWTON, ad. *Spider and the Sky God: An Akan Legend*; illus. by Dave Albers. Library ed. ISBN 0-8167-2811-9; Paper ed. ISBN 0-8167-2812-7.

Talk, Talk; An Ashanti Legend; illus. by Dave Albers. Library ed. ISBN 0-8167-2817-8; Paper ed. ISBN 0-8167-2818-6.

MIKE, JAN M., ad. *Gift of the Nile: An Ancient Egyptian Legend*; illus. by Charles Reasoner. Library ed. ISBN 0-8167-2813-5; Paper ed. ISBN 0-8167-2814-3.

MOLLEL, TOLOLWA M., ad. *The Princess Who Lost Her Hair: An Akamba Legend*; illus. by Charles Reasoner. Library ed. ISBN 0-8167-2815-1; Paper ed. ISBN 0-8167-2816-X.

Each book: Troll, 1992 32p (Legends of the World) Library ed. \$11.89;
Paper ed. \$3.95 R 5-8 yrs

These four folktales—each competently adapted, illustrated in smoothly commercial styles that are varied in tone, and concluded by a note on the country of origin—will make an especially useful series for African studies since they can be read either aloud to preschoolers or independently by advanced primary graders. *Talk, Talk*, about the objects that surprise people with their speech, is familiar, as is Ananse's winning the Sky God's stories by capturing Python, Hornets, Leopard, and Fairy. More unusual are the legends about a vain Akamba princess who learns to love a beggar boy after losing her beautiful hair, and about an honest Egyptian girl who befriends a pharaoh. This latter tale, *Gift of the Nile*, is particularly valuable as one of the few picture book versions of Egyptian lore, which include Climo's *The Egyptian Cinderella* (BCCB 10/89). BH

CONLON-MCKENNA, MARITA *Wildflower Girl*; illus. by Donald Teskey. Holiday House, 1992 173p
ISBN 0-8234-0988-0 \$14.95 R Gr. 5-7

This sequel to *Under the Hawthorn Tree* (BCCB 12/90) follows the fortunes of the three children who have endured a trek during the Irish famine and found refuge with relatives. Here, the youngest becomes the focus as she makes her way to America, leaving behind her betrothed older sister and her brother, who has found work. After a sickening voyage of forty days in steerage, Peggy finds work as a domestic in Boston, first with a cruel alcoholic who runs a men's boarding house and later with a wealthy family who work her hard but treat her more fairly. The plot is programmed and the style is somewhat studied, but the substance has the same import of the first book: dramatic history individualized through the action of a determined survivor. BH

CROSS, VERDA *Great-Grandma Tells of Threshing Day*; illus. by Gail Owens. Whitman, 1992 40p
ISBN 0-8075-3042-5 \$15.95 R Gr. 2-4

A long picture book describes an old-fashioned threshing day, as narrated by a child observer. The narrator's naïveté is revealed by the exclamatory sentences: "Oh, it was good!" "Threshing day is the best day of the year!" However, most of the story is descriptive ("If we did it wrong the kernels would get wet and sprout. We did it right") and informative of the collective rural harvest festival of threshing. Illustrations in soft pastels depict the characters in natural poses but are tinted primarily with a dominating orange hue. If the colors are meant to suggest a

golden harvest, the orange casts a sunset glow instead. Despite the occasional sentimentality, this book's old-fashioned allure will carry it. Both kids and teachers will benefit from the author's firsthand knowledge of rural life. KJ

DILLON, EILIS *Children of Bach*. Scribner's, 1992 164p
ISBN 0-684-19440-6 \$13.95

R Gr. 5-8

When three children come home from school one afternoon to their Budapest apartment, they discover that their parents, prominent musicians, and their aunt have disappeared. Their disagreeable, nosy neighbor Mrs. Nagy tells them that German soldiers, in a roundup of the Hungarian Jews, took the adults away and may perhaps be back for the children. Aunt Eva manages to escape, comes home, and is soon plotting with another neighbor an escape from Hungary for the remaining members of the family. Unlike the many horrific Holocaust memoirs published for children, Dillon's book is an old-fashioned adventure story with plucky, admirable characters and a strong straightforward plot, as the family, now accompanied by Mrs. Nagy, who has revealed herself to be part Jewish, travels hidden in a van for the long journey across the mountains to Italy. Without resorting to the naïveté of *The Sound of Music* or Serrailier's *The Silver Sword*, Dillon has made a grand story out of tragic history. While the group does safely make it to Italy (not without exciting near-misses) their happiness is shadowed by the probability that the parents will never be seen again. And, on a more immediate level, Mrs. Nagy, who has surprised everyone with brief flashes of kindness during the dangerous trip, remains just as whiny and demanding in the safety of an Italian mountain hamlet as she was back in Budapest. RS

DOHERTY, BERLIE *Dear Nobody*. Orchard, 1992 185p
Library ed. ISBN 0-531-08611-9 \$14.99
Trade ed. ISBN 0-531-05461-6 \$14.95

R Gr. 7-12

Chris is a British teen just finishing school and looking forward to going to university, as is his girlfriend Helen, but when Helen discovers she's pregnant all plans are called into question. Chris loves Helen, wants the baby, but he wants to go to university too; Helen at first plans an abortion but then chooses to stay home and have the baby, withdrawing from Chris and her plans for music school as she focuses on the "little Nobody" inside her, to whom she writes a series of letters. Doherty explores family in all directions here: Chris's mother left when he was ten, and he meets her again after years of absence; Helen's mother's bitter fury at Helen's plight and decision arises from her own never-before-mentioned illegitimacy; and Helen's most supportive family member, her grandfather, isn't a blood relative at all. Chris's narration is touching and heartfelt (and will make teenage girls wish they had a boyfriend just like him), and Helen's interspersed letters to her unknown child are thoughtful and ambivalent (if rather unrealistically well-composed). The ending has an excess of sunniness that seems at odds with the emotional ambiguities of the rest of the book, especially when one considers the likely hard times of an unwed teen mother: Chris rejoins Helen, after long separation, at the hospital just after their daughter is born, and the baby helps heal the old wounds in Helen's family. Doherty's excellent writing, combined with the unusual dual point of view from the narration and the letters, makes this a richly nuanced examination of a familiar situation. DS

DRUCKER, OLGA LEVY *Kindertransport*. Holt, 1992 146p
ISBN 0-8050-1711-9 \$14.95

R Gr. 5-8

Drucker's memoir begins in 1932 when she's five years old and moving into a beautiful new house in Stuttgart. Her Jewish family is classically Germanized: established in a successful old business (publishing children's books); entrenched in traditions such as the celebration of Christmas and Easter; educated in the best German schools; served by trusty German cooks and nannies. All that changes on *Kristallnacht*, and the book chronicles a descent into desperation that is at times awkwardly described but is always true to a child's viewpoint as privilege turns to suffering, in this case emotional rather than physical. Ollie is sent away, not to a concentration camp but to England on one of the children's transport trains. She, her brother, and her parents all escape Nazi Germany, but they do so separately, and the cost is isolation, estrangement, and a sense of exile for the children. The account is especially honest in expressing Ollie's anger at her parents' escaping to America after promising to join her in England "soon"—she's shunted from one well-intentioned situation to the next from 1939 to 1944, her crucial teenage years. The tone is almost self-consciously low-key, but the situation is dramatic by implication, and the witness is consistently authentic: "I asked Mama, what if they don't like me? 'Of course they will like you,' she said. Even if they do, I thought, I won't like them"—and, for the most part, she doesn't. BH

EHRLICH, AMY *Lucy's Winter Tale*; illus. by Troy Howell. Dial, 1992 32p
Library ed. ISBN 0-8037-0661-8 \$13.89
Trade ed. ISBN 0-8037-0659-6 \$14.00

Ad 5-8 yrs

For what seems a fairy tale, Ehrlich sets the stage with a realistic framework: an old woman who tells her the story swears that it is true. Young Lucy has fallen asleep in the loft of her northern farm when she is kidnapped by a circus juggler; he has quarreled with his sweetheart, who wants to settle down and have a child. Lucy sings one show with them, which brings them back together, and is returned home. She sees them once again a year later, whereupon their bear does all its tricks for her, they let her hold their newborn baby, and they leave behind as a remembrance the chimpanzee that has always passed the hat for their performances. This is a long and unlikely story, beautifully written but wavering between haunting and nostalgic. The romanticized paintings tip the balance toward the latter, each full-page illustration glowing with rich colors that will make every child yearn to be stolen away into a gypsy caravan. Although the details of both text and art are realistic, we feel none of the cold and terror that must accompany such an event, only a lingering sense of wonder for a beautiful couple who bring a glamor into the life of the child they've stolen. BH

EPPLE, WOLFGANG *Barn Owls*; tr. from the German by Amy Gelman; illus. with photographs by Manfred Rogl. Carolrhoda, 1992 48p (Nature Watch)
ISBN 0-87614-742-2 \$14.96

R* Gr. 3-5

Numerous color photographs, astoundingly sharp and intimate, merge with a straightforward text describing life within a family of barn owls. The photos were taken at a small European village where barn owls are plentiful. Although the original was written in German, the translator maintains the factual integrity of the text with easy informality: "Croooh-croooh. This hoarse, rasping cry isn't

very pleasant to human ears, but female barn owls find it appealing." The pictures are abundant and exceptional in quality. Included among them are one of five young monkey-faced, down-covered owls, standing in a comical line-up; another of a baby owl cuddled against its mother's breast; and several showing the adult owl hunting at night for the vast amounts of food needed to feed the family. Students will find this an intriguing—as well as an expert—presentation. KJ

GIBBONS, GAIL *Stargazers*; written and illus. by Gail Gibbons. Holiday House, 1992 32p
ISBN 0-8234-0983-X \$14.95 M 4-6 yrs

Using a very simple format, Gibbons attempts to outline the art of astronomy to the preschool audience. In most cases, she provides a sufficient explanation of the subject: "Stargazers are people who watch the night sky. Some stargazers are called astronomers. Astronomers know a lot about stars." Occasionally, essential information has been edited away to create an unclear, pre-Copernican text: "During the night, the stars move across the sky from east to west. This is because the planet Earth turns slowly from west to east. The stars rise and set just like the sun does." Once, in the descriptions of the two types of telescopes, the concepts completely overreach the intended audience, and difficult terms like "concave mirror," "objective lens," and "ocular lens" are barely explained. The illustrations, mostly with a midnight-blue, star-dusted background, show Gibbons' trademark happy cartoon-people studying the night sky. Although there is no glossary, the last two pages give a timetable of "Stargazing History" complete with interesting astronomical trivia (but it also introduces a third type of telescope, contradicting Gibbons' previous assertion that there are only two kinds). KJ

GRANT, CYNTHIA D. *Shadow Man*. Atheneum, 1992 149p
ISBN 0-689-31772-7 \$13.95 Ad Gr. 7-10

Gabriel McCloud is dead after drunkenly crashing his pickup into a tree, and his friends and relatives take turns narrating the story of the aftermath. His girlfriend Jennie, secretly pregnant with his child, is in shock and disbelief; his alcoholic father and brother are uncomprehending and angry; his English teacher recalls Gabe's bright promise before he dropped out of school. Gabe's own voice is heard through badly-spelled assignments (mostly about his favorite superhero, Shadow Man) that he wrote for that English teacher. The stress finally leads to an ocean-front scene where Gabe's father finds the missing Jennie and saves her from a half-hearted suicide attempt. There are too many narrators here (there's also Gabe's uncle, Gabe's best friend, and Jennie's friend who's the son of the local mortician), so characters can become confusing. Nor is there much originality in the emotional landscape, with every person having a clear reason for pain, alcoholism, or resentment, and many characters (the loving teacher, the bitter drunken brother) painted in broad and familiar strokes. The rapturous anguish of characters contemplating a young life cut short is credible but sounds rather eerily like a young teen's romantic fantasy of how his suicide would devastate those around him. Grant has a real feel for the small-town, everybody-knows-your-business-and-holds-old-grudges atmosphere, however, and she depicts quite well the impact that a first peer death can have on kids; she also has the courage to play down any final optimism, leaving this as a genuinely and appropriately sad book. DS

GREENWALD, SHEILA *Rosy Cole Discovers America!*; written and illus. by Sheila Greenwald. Joy Street, 1992 96p
ISBN 0-316-32721-2 \$13.95

R Gr. 3-5

Rosy (of *Rosy's Romance*, BCCB 7/89, etc.) is back, and she's perturbed: her class is doing a project on family histories, called "The USA is US," and she's uneasy about her family's undistinguished past. Instead of famous debutantes and Supreme Court Justices, her ancestors include horse thieves and sweatshop workers, guaranteed to elicit an "Ugh" from Rosy's snobbish classmates and perhaps from her new friend Blaine ("from a very old family"). A family reunion, however, causes Rosy to regret her wild embroidery of her heritage—she had labeled a picture of Emperor Franz Joseph as her uncle—and to claim her real relatives with pride. Rosy remains an enduringly entertaining heroine, and the simple and funny language (aided by sardonic contributions from Rosy's irascible sidekick Hermione) keeps the story galloping along. The extent of Rosy's fabrication may be a trifle unlikely, but the feelings that inspire it are real and will be completely understandable to Rosy's readers and cohorts. DS

GUY, ROSA *Billy the Great*; illus. by Caroline Binch. Delacorte, 1992 32p
ISBN 0-385-30666-0 \$15.00

R 5-8 yrs

A soul sibling to Mary Hoffman's *Amazing Grace* (BCCB 9/91), also illustrated by Caroline Binch, Rosa Guy's Billy is an energetic boy whose parents amiably disagree about his future. Dad thinks he's going to be a great soccer player; Mom sees him in a more professional role: "One day Billy bandaged his dog from head to paws, except for his nose. Mom said, 'How intelligent. Billy left room for Rover to breathe. My Billy's going to be a doctor.'" The priceless picture accompanying this text shows a long-suffering border collie with only a snout, one slit of eye, and tufts of fur sticking out of a mummified encasement of gauze. There is a plot, once it gets going; racial prejudice is implied in the tension between Billy's black parents and next-door Rod's white parents ("Besides, his father has tattoos," says Billy's mother), and the air crackles when Dad accidentally kicks the soccer ball through the neighbors' window. But Billy and Rod resolve things nicely, and Mom's sense of humor wins over the dads' bickering ("He broke my window," Rod's father said. . . . "He shouted at me," Dad said."). Thanks to the tongue-in-cheek writing and lively watercolor illustration, the message never gets heavy. Binch's faces and bodies manage to suggest nonstop action, even during the cataloging of Billy's growing up from babyhood to his seventh year, when the story takes place. Billy and Grace definitely belong in the same irrepressible company. BH

HALEY, GAIL E., ad *Mountain Jack Tales*; ad. and illus. by Gail E. Haley. Dutton, 1992 131p
ISBN 0-525-44974-4

Ad Gr. 4-6

"Most of the stories in this collection were gathered by Poppyseed when the bean tree fell on Story Mountain." Well, maybe, but most of them—seven out of nine—are also in Richard Chase's *Jack Tales* or *Grandfather Tales* (the latter not listed in the bibliography), two collections widely familiar to storytellers and available to children in an accessible format for fifty years. Haley's versions are not, it is true, always word-for-word the same, but the adaptations are very close to Chase's, and

his dialect is more consistent. Here, in one sentence "Jack and his maw *was* living alone," while in the next, "Jack's paw and brothers *were* off working"; similarly, *eaten* appears in one sentence, *et* in the next (all italics mine). That's not to say these aren't cracking good stories. "Jack and the Northwest Wind" (same title in Chase), "The Lion and the Unicorn" ("Jack and the Varmints"), "Jack and Catherine" ("Cat 'n Mouse!"), "Jack and the Flying Ship" ("Hardy Hardhead"), "Jack of Hearts and King Marock" ("Jack and King Marock"), "Muncimeg and the Giant" ("Mutsmag"), and "Jack and Old Raggedy Bones" ("Soldier Jack") will always be great favorites. Moreover, Haley's black-and-white wood engravings have a skillfully textured, artistically homespun strength to match, and the book design is handsome enough to attract young readers as well as adult storytellers. It just seems important, as Chase did in citing R. M. Ward, Council Harmon, etc., to mention specific sources. The storyteller Poppysseed is somewhat stagey as a framing device ("Well, howdy. Pull up a chair, and grab you-uns a knife and a pan"), but the afterword about the art, along with the glossary and the general bibliography, are very helpful. BH

HASELEY, DENNIS *Dr. Gravity*. Farrar, 1992 322p
ISBN 0-374-31842-5 \$17.00

SpR Gr. 6-9

Like *Shadows* (BCCB 7/91), but in a very different way, Haseley's latest book has brilliant aspects. A fantasy about gravity, this starts out heavy, gets very light, and ends up in balance. The first part, when Dr. Gravity returns to the midwestern childhood hometown where his awkwardness began, drags a bit. Then, when his master plan begins to work and the citizens levitate four miles into the air (houses and all) and leave their cares behind, the tone turns to cerulean-blue ecstasy, thinning to tension as the mayor's daughter, whom the scientific hero has come to love, realizes the tenuousness (one is tempted to say gravity, but it's the wrong cliché) of their situation. All this is rendered in minute detail, which lends great credibility but occasionally overloads the book, though the writing is always airtight, with a control reminiscent of Natalie Babbitt's style. To his credit, Haseley lets his metaphor speak for itself, and you'll have to read for yourself to find out how and why the town comes down. There's a pressing reason, and it's not gravity. Despite its weight, good readers will get caught up in this carefully crafted science fantasy. BH

HAUTZIG, ESTHER *Riches*; illus. by Donna Diamond. Zolotow/Harper, 1992 44p

Library ed. ISBN 0-06-022260-3 \$13.89

Trade ed. ISBN 0-06-022259-X \$14.00

Ad Gr. 3-5

Samuel and Chaya-Rivka are an old Polish Jewish couple who have put in fifty years working hard at a successful store and raising a fine family. Considered wealthy and blessed, they wonder if there is not more to the rest of their lives. Samuel seeks and heeds the advice of a revered Rabbi in nearby Vilna, and he leaves the store for the humble work of driving a horse and cart while Chaya-Rivka stays home to study as she has always dreamed. What Samuel learns, in helping the poor he encounters, is to give of himself with the same generosity he has always given of his money. This is clearly a moral tale, and one more instructive to children than involving of them. Hautzig's style is smooth, and a number of folkloric elements benefit the plot, while Diamond's sincere gray-and-white illustrations

charge the words with sentiment. The book's most likely use will be in religious collections or public libraries with families reading aloud to nurture their Jewish traditions. BH

HOLDER, HEIDI *Carmine the Crow*; written and illus. by Heidi Holder. Farrar, 1992 32p

ISBN 0-374-31119-6 \$16.00

Ad 5-8 yrs

Fastidious, quietly eccentric watercolors illustrate this fable of a crow who finds his wish come true only after granting wishes to others. For rescuing a beautiful swan from a hunter's snare, Carmine the crow receives a box filled with magical stardust that can make wishes come true. Carmine dreams of youth and romance, but soon finds that he has generously given all the dust away to other animals in equal need of miracles. In a pallid conclusion, Carmine discovers that he in fact has not given away all the stardust, puts the remaining grain under his pillow, and awakes in the morning a new bird. Lacking the irony of a true fable, the story here serves as a hanger for Holder's elegant paintings of impeccably turned out mink and frogs, swans and crows in a somberly magical landscape. Holder is a better and more interesting artist than many who have turned their craft to the handsome, adult-appealing picture book: her art deserves a better story. RS

HOUSTON, GLORIA *But No Candy*; illus. by Lloyd Bloom. Philomel, 1992 32p
ISBN 0-399-22142-5 \$14.95

Ad 5-8 yrs

This rather lengthy and subdued story explores the World War II-at-home experience through a little girl's longing for a Hershey bar, unavailable—even though her father owns a store—as the war drags on. The metaphor is certainly appropriately childlike, but the story is static: Lee misses her candy, she misses her Uncle Ted gone off to fight; when the war ends he comes back, bringing Lee a Hershey bar that she finds herself unable to enjoy fully. "Somehow at that moment Lee knew her world had changed. She had changed. She would never be the same again." Like Jane Yolen's *All Those Secrets of the World* (BCCB 4/91), this has the feel of a mulled-over reminiscence that won't entirely communicate itself to the picture book audience (unlike James Stevenson's *Don't You Know There's a War On*, BCCB 11/92, which gains its impact through a more immediate perspective). But the tone and memory ring true and honest, a feeling helped by Bloom's warm, dark, and thickly textured paintings. Lee's family is solid and loving; one of the most mysteriously comforting paintings shows no people at all, just the family car driving home from the movie newsreels through a star-studded night. RS

HOUSTON, JAMES *Drifting Snow: An Arctic Search*; written and illus. by James Houston. McElderry, 1992 150p

ISBN 0-689-50563-9 \$13.95

M Gr. 5-9

Suffering from tuberculosis, Elizabeth was taken from her Inuit family as a baby to a hospital in southern Canada where her identity tag and papers were lost. Raised in the hospital and later in boarding school, Elizabeth, now thirteen, has returned to the Arctic to find her family or, failing that, to gain a sense of her true heritage. It's a good premise, but the story (based, according to a prefatory note, on real events) is awkwardly told, including lots of detail about Inuit customs and survival techniques, but with an almost utter lack of characterization. The plot goes no-

where until near the end of the book, where it turns ludicrous, with Elizabeth suddenly revealing a heretofore unmentioned tattoo that identifies her to her grandmother. There's an exciting central section of the story when Elizabeth and her adopted group of Nesarmiut people become trapped on an ice floe spinning them out to sea; here, the information on igloo-building and seal-hunting is interesting, because the details are essential to the survival of the characters. Otherwise, the book suffers from information-packing that impedes the flow of the story: "First they split [the fish] open so that they looked like giant red-and-silver butterflies. Then they tied them like clothing onto long sealskin lines between the tent-tops so that they would dry and stiffen in the night wind. Later they would put these fish inside half-a-dozen ancient stone caches, each as big around as a large tractor tire and higher than a hunter's waist." There are readers who love survival tales precisely for such details, of course, but even they need a well-told story to pull them along. RS

JONES, ROBERT J. *Jake: A Labrador Puppy at Work and Play*; illus. with photographs by Bill Epbridge. Farrar, 1992 32p
ISBN 0-374-33655-5 \$15.00 R Gr. 2-4

There's no doubt that little Jake is an adorable subject for Bill Epbridge's color photos, but what makes this book more than a cute-puppy gallery is the emphasis Jones puts on the Lab's need to work: "All puppies want to have jobs to do in a family, and it's up to their human masters to train them for those jobs." Jake is being trained for hunting, and Jones' older Lab, Luke, is just as important a teacher for Jake as is Jones himself (there's a telling photo of Luke's face, expressively ambiguous as he meets the new puppy). Jake and Luke work and play together as Jones patiently trains the puppy; Jake is a year old at the end of the book and seems to have passed his first hunting season with flying colors, although no details are given. The photos are clear, the format is open; the book as a whole is a rugged companion to more placid new-puppy stories. RS

KOLLER, JACKIE FRENCH *The Primrose Way*. Gulliver/Harcourt, 1992 277p (Great Episodes)
ISBN 0-15-256745-3 \$17.95 M Gr. 7-10

Rebekah Hall is sixteen, and she's come to join her Puritan father in Agawam, soon to be Ipswich, in seventeenth century Massachusetts. Headstrong and intelligent Rebekah befriends Quennequawese, a Pawtucket girl, in order to learn her language so that Rebekah can do valuable interpreting, but Rebekah's growing attraction to the Pawtucket—and to Quennequawese's kinsman, Mishannock—leads to condemnation from the English settlers, who fear that Rebekah is going "down the primrose way to the everlasting bonfire." After smallpox wipes out most of the local Pawtucket but spares Mishannock, Rebekah realizes her feelings for him and joins him rather than returning to England. Despite some anachronisms (Rebekah says "okay" and addresses ministers as "Reverend"), the writing style has a reasonably old-fashioned flavor, with the physical setting of the Puritan and Pawtucket communities well conveyed. As a historical novel, however, this has serious problems. The reverential treatment of the Pawtucket includes some incongruous fantasy elements, as Mishannock communes with wolves or transmutes into an eagle. Rebekah is a modern girl in Puritan dress, possessing the consciousness of our time rather than that of hers, which gives the whole novel a

time-travel feeling as Koller, through Rebekah, argues with history in the hopes of changing it (and the book's ending is historically unbelievable, despite a note pleading the contrary); there's no hint of sympathy for or understanding of Puritan beliefs, which are denigrated in a way that makes one wonder why the author bothered to write about them at all. Best, perhaps, to play down historical and play up fiction, offering this as a good reading adventure and costume drama (which it is). A historical note, glossary of Puritan (really British) terms, Algonquian terms, and bibliography are included. DS

LAUTURE, DENIZÉ *Father and Son*; illus. by Jonathan Green. Philomel, 1993 [32p] ISBN 0-399-21867-X \$14.95

Reviewed from galleys

Ad 4-6 yrs

"Father and son/ Hand in hand/ Up on the road/ In the sun," chants the Haitian poet Lauture as he enumerates ways in which a boy reflects his father: "The mind of one/ Sparking/ The mind of the other,/ The heart of one/ Reaching out to/ The heart of the other,/ And the soul of one/ Knowing/ The soul of the other." The image is admirable, though it stays at a level that's verbally abstract for the picture book audience seeking a story or even the kind of action represented in *Jonathan and His Mommy*, by Irene Smalls-Hector (reviewed below). Green's oil paintings, thickly brushed and distinguished by deep-hued contrasts depicting an all-black cast in a southern seaside setting, do provide some of that action, with the two main characters sharing activities—from kite-flying to reading—that demonstrate, vary, and specify the repetitious pattern of text. BH

LEITNER, ISABELLA *The Big Lie: A True Story*; by Isabella Leitner with Irving A. Leitner; illus. by Judy Pedersen. Scholastic, 1992 79p ISBN 0-590-45569-9 \$13.95

R* Gr. 3-6

In an outstanding example of simple writing that never becomes simplistic or condescending to the child audience, Leitner tells the story of her family's ordeal at the end of World War II. She, her mother, brother, four sisters, and the Jewish citizens of their small Hungarian town are first herded into a ghetto and then transported to Auschwitz, where her mother and youngest sister are immediately gassed. The others survive until three of them escape during a forced march (their oldest sister dies in Bergen-Belsen) and shelter with Russian troops, eventually making their way to the U.S. These events are compressed into sixty generously spaced pages that are direct in address, easy to read, and punctuated with the kind of details that keep the account personal and authentic: "My beautiful camel's hair coat which I had guarded so carefully, was left on the cattle car floor." The horror is kept to a minimum by the author's steady, matter-of-fact tone: "Dr. Mengele sent Mama and my sister Potyo to the left," states the text, and goes on to describe how she and her sisters, sent to the right, are stripped and shaved. In the next chapter, we learn what has happened to everyone sent to the left. Those few pages of distance allow a young reader to assimilate the knowledge without becoming overwhelmed. The six-page afterword sets the story into historical context and explains the title, which might better have been drawn from Leitner's personal account. This is a must for elementary-grades Holocaust units, for poor or practicing readers who are so often forced to read trivial materials, and for reluctant readers who will be drawn by the compelling human drama here. Simple charcoal drawings keep the art to an appropriately minimal suggestion of reality, leaving the rest up to the imagination. BH

LENT, BLAIR *Molasses Flood*; written and illus. by Blair Lent. Houghton, 1992 32p
ISBN 0-395-45314-3 \$14.95 R 4-6 yrs

Charley Owen Muldoon loved molasses . . . "on bread, on crackers, or just spooned out of a jar," but he's overwhelmed along with the rest of Boston when one warm January day a huge tank of the sweet stuff expands and explodes, sending a flood of molasses across the city (and moving Charley's harborside house to a posh spot on Beacon Hill). Following the thaw comes a freeze, enabling the populace to chop and store more molasses than anyone—including Charley—would ever want to eat. This simply but exuberantly imagined tall tale has clean structure and focus, a welcome change from the many over-elaborate picture books that have captured the market. Lent's block-printed illustrations, all tawny-toned with brick and olive accents, drolly contrast the prim lines of the Victorian houses (and the harbor ferry, in a nod to Noah) awash in a sticky sea. An appended note indicates that such an explosion did once occur in Boston, but that Lent's extravagant variation is told as he imagined it whenever his mother would tell him the story. RS

LEVOY, MYRON *Kelly 'n' Me*. Zolotow/HarperCollins, 1992 202p
Library ed. ISBN 0-06-020839-2 \$14.89
Trade ed. ISBN 0-06-020838-4 \$15.00 Ad Gr. 7-10

Anthony meets Kelly on a hot summer day in Central Park, where they are both sidewalk musicians, and she horns (well, sings) in on his act. Rivalry rapidly turns to sweet duets, as the two join musical forces, become friends, and (Anthony hopes) begin a romance. They both come from tough families: Anthony's mother is an off-Broadway actress who spends more time drinking than working; Kelly's father is a janitor and her mother is a nanny . . . at least, so she says, and readers will figure out long before Anthony that Kelly's stories are not all they seem. She's actually quite rich and—no surprises here—quite troubled, with a pair of hostile, indifferent parents who would be at home in any YA problem novel of the 70s. In fact, this book seems like a throwback to the old days, with lots of plot, tough talk, and reader-flattering portrayals of good kids versus useless parents. Given the complexities brought to the genre by books such as Cole's *Celine* and Voigt's *The Runner*, the old formulas look a little creaky; on the other hand Levoy's book is easy to read and lots of fun, with a twist in the end that resists didactic wrap-up. RS

LUTZEIER, ELIZABETH *The Wall*. Holiday House, 1992 153p
ISBN 0-8234-0987-2 \$14.95 R Gr. 5-9

What a first sentence: "After they shot Hannah's mother, they made her go with her father to a dark building behind the police station." Hannah's mother was killed while trying to drive through a checkpoint between East and West Berlin; the beginning of the book is set in 1989. In order to protect themselves from the repressive Communist regime, Hannah and her father must pretend not to care much about Mama's death, until Hannah's rebellious new friend Steffi begins to open Hannah's eyes to the evils of the system and the necessity for change. It would probably not have been possible to publish this book ten or twenty years ago; its anticommunist stance is strident and unsubtle and would have been seen as unsuitable for children in an era of supposed "detente." Hannah and Steffi's school is a hotbed of informers, and, outside, there's a member of the feared Stasi

secret police around every corner. Nevertheless, the cold war struggle has always made for exciting fiction, and Lutzeier's book is an adroit combination of spies and secrets, as well as a convincing portrait of one girl's maturing political awareness. RS

MCCAUSLIN, MARK *Lesbian and Gay Rights*. Crestwood House, 1992 48p illus. with photographs (The Facts About Series)
ISBN 0-89686-751-X \$12.95 M Gr. 5-9

There's some enlightening material here, presented in an unthreatening way (both sexually and textually: the book's basically a hi/lo), but the author's use of fictionalized dialogue to make his points rarely rings true. "'Doctor, I don't know how to say this,' Mrs. Johnson said nervously. 'But I need your help.' She took a deep breath and then said, 'My son Alan told me he's gay. Can you cure him?' Dr. Evans shook his head. This was not the first time a parent had come to him with this question." These vignettes are so obviously artificial that the information they present becomes less than convincing. Too, the photographs in the book generally bear such a tangential relationship to the subject or even to their individual captions that they perplex more than they clarify: "A gay or lesbian couple may have a hard time finding a place to live because people discriminate against them" captions a photo of some houses; a photo of a woman in a lab coat holding a vial is captioned by "some researchers believe that the cause of homosexuality is biological." What do you suppose is in that vial? There are enough true stories and photos of gay people around to fill several books; while this one is sympathetic to the gay rights cause, it needs more facts to back up the feeling. There are no notes or bibliography; a brief directory of gay organizations is appended, as is a glossary/index. RS

McKISSACK, PATRICIA C. *Sojourner Truth: Ain't I a Woman?*; written by Patricia C. and Fredrick McKissack. Scholastic, 1992 186p illus. with photographs
ISBN 0-590-44690-8 \$13.95 R Gr. 4-7

For those familiar only with Sojourner Truth's famous "Ain't I a Woman" speech, this biography is an eyeopener, describing the eventful life of a woman who took part in some of the most important movements in American history. After a brief historical note explaining the slavery laws in New York, the book follows Sojourner's life from her birth in slavery in 1797 to her troubled path to freedom, her renaming of herself, and her long career as an abolitionist and feminist. A pioneer even before her remarkable speaking career, she was one of the first black women to make successful use of the law, suing to gain possession of her son and, later, for damages against the authors of a libelous pamphlet. Although the writing is sometimes awkward or unclear ("If people had bothered to notice, there was a change in Belle"), the many quotes from Sojourner Truth herself convey her wit and eloquence (she marketed a postcard with her likeness on it, bearing the caption "I sell the shadow to support the substance"). The McKissacks supply historical context for both pro-woman and anti-slavery movements, and Sojourner Truth's life as a feminist and former slave is a unique one for following them both. Period photos, engravings, and historical documents scattered thickly through the book keep it visually lively; an index, bibliography, and brief biographies of important persons mentioned are included. DS

MARSHALL, JAMES *Fox on Stage*; written and illus. by James Marshall. Dial, 1993 48p (Dial Easy-to-Read)
 Library ed. ISBN 0-8037-1357-6 \$10.89
 Trade ed. ISBN 0-8037-1356-8 \$10.99 R Gr. 1-3

See this month's Big Picture for review.

MARSHALL, LAURA, ad. *The Girl Who Changed Her Fate*; ad. and illus. by Laura Marshall. Atheneum, 1992 [32p]
 ISBN 0-689-31742-5 \$14.95
 Reviewed from galleys Ad Gr. 3-5

This adaptation of a Greek folktale describes a young girl whose bad luck makes her miserable until she finds her fate and confronts it. The blue-toned oil paintings portray traditionally costumed peasants in a bucolic countryside; the shapes are organically rounded and the human figures expressively drafted. In contrast to the darker compositions, the personification of the girl's fate looks like a fire-streaked Bride of Frankenstein. Structurally, this is a simple journey-folktale, but there are some breaks and twists in the plot that the adaptor has not smoothed over and that may puzzle children unfamiliar with this oral tradition. How does the girl's sleeping position reveal her fate? Why does the ruthless fate finally give in to the girl's pleading? This interesting variant would be best used not as a readaloud, but in a middle-grade unit on folklore in a comparison with "East of the Sun, West of the Moon" and "Cinderella." KJ

MIKE, JAN M., ad. *Gift of the Nile: An Ancient Egyptian Legend*; illus. by Charles Reasoner. See review under Chocolate, above.

MOLLEL, TOLOLWA M., ad. *The Princess Who Lost Her Hair: An Akamba Legend*; illus. by Charles Reasoner. See review under Chocolate, above.

NAPOLI, DONNA JO *The Prince of the Pond: Otherwise Known as De Fawg Pin*; illus. by Judith Byron Schachner. Dutton, 1992 151p
 ISBN 0-525-44976-0 \$13.00 R* Gr. 3-5

Point of view is all here, and Napoli uses it to involve the reader in a touching story narrated by a female green frog who befriends the large, bewildered male appearing suddenly under a human hat. He is bewildered, readers realize, because he's just been turned from prince to frog by a witch. He cannot talk properly (r, s, ths, and k are beyond the power of his newly long tongue); he doesn't realize who his enemies are; and he eventually teaches the narrator, whom he names Jade, how to love both himself and their tadpoles—only to be transformed back into a human by a princess' kiss before Jade's very eyes. Froglike, she has no idea what happened ("Where was my beautiful Pin?") which makes readers feel for her all the more. The consistency and mini-drama of a frog's-eye view (one at a time), coupled with a poignant ending that doesn't shy away from loss, makes this an animal fantasy that fairy tale readers will relish. The prince's lisp occasionally becomes wearing, but it will be fun to read aloud, and the humor of Jade and Pin's developing relationship keeps sentimentality at bay. Schachner's numerous ink-and-wash drawings go far in supporting the characterization; they're skillfully drafted, com-

binning anatomical fluidity, witty expression, and subtle modeling of light and dark values, all to handsome effect. BH

NEIMARK, ANNE D. *Diego Rivera: Artist of the People*. HarperCollins, 1992 116p illus. with photographs

Library ed. ISBN 0-06-21784-7 \$16.89

Trade ed. ISBN 0-06-021783-9 \$17.00

R Gr. 4-7

The author's introductory note calls her book a "fictionalized biography," since she has invented some of the scenes and dialogue; it's no more fictional than many biographies, but much more honest about the author's imaginative contribution. This is a well-crafted biography of an artist of tremendous importance both in his native Mexico and out of it. Neimark chronicles Rivera's life through his childhood artistic impulses, his European apprenticeship, his political activism, and his importance as an adult artist, as well as addressing his turbulent and important relationship with his second (and third) wife, artist Frida Kahlo. The merit in this book is not so much in writing style as in organization, or, more specifically, exclusion: Neimark has managed to streamline a crowded life into a flavorful and understandable account, without overstuffing the biography with lists of people and events. Diego Rivera as a man important to his people—and, by extension, the possible importance of art to any people—is made clear here, and the linkage of Rivera's murals to those locally-produced ones that young readers may see every day puts both Rivera and art in an accessible context. There are no notes, but a list of books for further reading and a list of important murals in the United States—some Rivera's, some not—are appended. Reproductions of the artist's work, some in color, most in black-and-white, appear throughout. DS

PATERSON, KATHERINE *The King's Equal*; illus. by Vladimir Vagin. HarperCollins, 1992 64p

Library ed. ISBN 0-06-022497-5 \$16.89

Trade ed. ISBN 0-06-022496-7 \$17.00

Ad Gr. 2-4

The arrogant young prince is infuriated by his father's last words, which forbid him to wear the crown until he marries a woman his equal in beauty, intelligence, and wealth. Even under threat of imprisonment, his advisors cannot find such a princess, but unbeknownst to them all, a shepherdess in the mountains is being primed by a magic wolf to prove herself more than the prince's equal; in fact, between Rosamund and the wolf, the prince becomes not only humble but happy. This has many qualities of an eighteenth-century French court fairy tale, including a formal style and lengthier development (six chapters) than its picture book appearance first implies. While the search for the princess seems a bit overextended, the contest between hero and heroine is lively and cleverly resolved. Vagin's illustrations are more problematic; while the tone is appropriately ornate in a longstanding tradition of Russian illustration, the drafting is stiff, and the compositions are crowded with both shapes and colors. Without the folkloric efficiency of Paterson's *The Tale of the Mandarin Ducks* (BCCB 9/90), which was so gracefully illustrated by the Dillons, this may be more limited in appeal to young fantasy enthusiasts. BH

POWELL, PAMELA *The Turtle Watchers*. Viking, 1992 115p

ISBN 0-670-84294-X \$13.00

Ad Gr. 4-6

After staying up one night to watch a leatherback turtle lay her eggs, three sisters determine to protect the nest from a villainous neighbor who's carving artifacts from turtle shell and selling them, with the protection of a corrupt customs official, to tourists. There's plenty of suspense here, but it's obviously calculated, deriving from a plot-driven story that leaves little room for the development of a complex cast of characters. The three sisters are almost indistinguishable, the bad guy is stereotyped ("His face twisted into an ugly mask"), and the interesting old man who helps the girls because his "duppy wife" haunts him (she died in childbirth while he was hunting turtles and is rumored to have become a demon) doesn't get enough room to emerge from the action. The Afro-Caribbean culture is sympathetically presented, and the West Indies island setting is sharply visualized; that, along with the ecological theme, moves this first novel beyond formulaic series mysteries. BH

PRICE, SUSAN *Ghost Song*. Farrar, 1992 148p
ISBN 0-374-32544-8 \$15.00

R Gr. 8-12

Ghost Song is a dark story in which life is as hopeless as death, yet it is also a magical tale of a shaman's power versus love and loyalty. A parallel book to the author's *The Ghost Drum* (BCCB 10/87), the story is set in the same dismal and cold northern land. After the hunter Malyuta speaks a wish before a dead sable's angry spirit ("So should my first son be—black, black hair . . . White skin, white teeth . . . Red lips, red cheeks . . . Black, white and red; sable, snow and blood"), he is pleased when his newborn son fulfills his wish but distressed when the child turns out to have an immortal shaman's soul. A shaman appears on the night of the boy's birth to claim him as his apprentice, but Malyuta will not give him up. The angry shaman does everything he can to take his apprentice, but the boy is protected by his father's love. Price's plot is as mystical as the words she weaves ("He would drop into a deep sleep, as far below dreams as a stone in the deep sea is below the waves"), but the story is hardly fey: the shaman has Malyuta violently murdered so that his loyal son is forced to follow the shaman's wishes in order to save his father's soul. This complex story will appeal to sophisticated fantasy readers. KJ

RAPPAPORT, DOREEN *The Lizzie Borden Trial*. HarperCollins, 1992 176p illus. with photographs (Be the Judge, Be the Jury)
Library ed. ISBN 0-06-025114-X \$13.89
Trade ed. ISBN 0-06-025113-1 \$14.00

R Gr. 5-9

Lizzie Borden remains a potent American legend, and even those kids who don't know the "forty whacks" rhyme will be intrigued by the account of the two sensational murders presented here. Using extracts from the trial transcripts and reproductions of contemporary photos and newspaper excerpts, Rappaport invites readers to become part of the jury, allowing them to sift through the evidence, hear the rhetoric of the opposing attorneys and the judge's charge, and conclude for themselves Borden's innocence or guilt. It's an unusual slant for a history book; as well, it's an easy introduction to legal procedures (which are somewhat different from today's, as the author elucidates in an afterword). Sacrificed to the dry proceedings is any sense of suspense or vividness, and the questions Rappaport directs to readers at the end of each chapter ("How could Lizzie be the murderer if her clothing showed no blood?") are not accompanied by enough context to give read-

ers much chance of supporting an argument for their answers. They'll fight it out anyway, of course—and in fact, the book presents some interesting possibilities for round-robin read-alouds. A reading list and an index of the trial proceedings are appended. RS

ROBINSON, NANCY K. *The Ghost of Whispering Rock*; illus. by Ellen Eagle. Holiday House, 1992 65p
ISBN 0-8234-0944-9 \$13.95 R Gr. 2-4

Fourth-grader Amy is looking forward to having Erika, a childhood friend whom Amy played with as a toddler but doesn't remember, come for a week's stay at Amy's family's summer cabin. But Erika hates the woods, won't eat outside, misses TV, and when she isn't playing with her handheld video games or reading horror comics, all she does is complain. Thanks to a ghost story, an abandoned schoolhouse in the forest, and a copperhead, the two girls eventually become friends, and while this conclusion is long foregone, it's still a satisfying pattern placed in an appealing setting. In this early chapter book, the sentences are short but not choppy and the dialogue is often entertainingly grouchy; occasional, slightly stiff pencil illustrations provide snapshot views of the conflict. RS

RUEMLER, JOHN *Smoke on the Water: A Novel of Jamestown and the Powhatans*. Shoe Tree, 1992 171p
Paper ed. ISBN 1-55870-239-3 \$6.95 M Gr. 7-10

This novel about the difficult lives of the early Jamestown settlers and their Native American neighbors features two teenage boys, one a Powhatan and the other a British colonist. During a time of relative peace, the two boys encounter one another outside the settlement walls and begin a tenuous friendship. Although they rarely meet, the boys live almost parallel lives (a literary device that soon gets redundant), complete with enemy rivals for the attention of the girl each boy loves. At times the prose is overwritten, and occasional spiritual allusions stand out awkwardly and mysteriously in the middle of an otherwise realistic story: "the old savage they all believed to be dead opened his mouth—or his mouth simply fell open—and out flew a white dove." When the Powhatans eventually lead a massacre against the whites, it is surprising that young Eagle Owl can give up his wish for peace so easily to join the warriors. On the other hand, the book is historically well-researched and gives a realistic view of life in 1622. KJ

SAXBY, MAURICE, ad. *The Great Deeds of Heroic Women*; illus. by Robert Ingpen. Bedrick, 1992 151p
ISBN 0-87226-348-7 \$24.95 R Gr. 6-10

While Saxby's companion volume, *The Great Deeds of Superheroes* (BCCB 2/91), deals only with myth and legend, some of the subjects here, including Joan of Arc and Pocahontas, are historical. From the goddess Athena to the unwitting adventurer Mary Bryant, the broad-ranging collection of eighteen stories about Greek, Chinese, Jewish, Arabic, French, Russian, Native American, and British heroines is densely written, often in a more descriptive than storytelling mode. Ingpen's haunting portraits seem poised in the mists of time and offer welcome respite from the close print. Whether the book is used more as a teacher's resource or a selection for independent young readers, champions of multicultural literacy will welcome the celebration of such a strong, diverse cast of women. BH

SHUSTERMAN, NEIL *The Eyes of Kid Midas*. Little, 1992 185p

ISBN 0-316-77542-8 \$15.95

Ad Gr. 7-10

Kevin Midas, tired of being pushed around by class bully Bertram, is determined to beat Bertram to the top of the Divine Watch, a mountain the class is visiting on a school trip. Kevin does gain the summit and there finds a pair of sunglasses which, he soon finds out, have the power to grant him any wish in the world. Re the allusion in the title, be careful what you wish for. Kevin soon finds that the magic glasses are controlling his life in ways he did not anticipate. While the novel is a lot of fun and not nearly so didactic as it could have been, the fantasy is too manic and uncontrolled, lacking the internal logic that makes William Sleator's novels (*Singularity* is a good comparison) so satisfying. Eventually, Kevin stops the universe, it seems, and only restores order by bringing the glasses back to their source: "'Here,' he said to the top of the mountain. 'These look better on you.'" That's a funny line, but it's not an effective conclusion, given the extent of the havoc Kevin has created. However, the extremities of Kevin's wishes and imaginings have a bold drama, the storytelling is swift, and the over-the-top audacity of the book has contagious energy. RS

SMALLS-HECTOR, IRENE *Jonathan and His Mommy*; illus. by Michael Hays. Little, 1992 32p

ISBN 0-316-79870-3 \$14.95

R 4-6 yrs

No wonder Jonathan likes "to go walking and talking" with his mom. She's the kind who doesn't mind taking zigzag steps, big giant steps ("I say, did you see/ That hu-mon-gous mammoth among us?"), itsy-bitsy baby steps, racing steps, slow-motion steps, ballet twirls, crisscross steps, reggae steps, backward steps, and, finally, Jonathan-and-Mommy steps all the way home. Let the comfortably rounded, imaginative mother here be an inspiration to us all. She'd better be; once kids get a look at this book, they're going to turn every walk into a dance of their own. The poetic text turns a situation into a story through homely details and cumulative rhythms, which are picked up and further developed in Hays' designerly urban murals. While the characters are African-American, the scenario is the envy of every child. BH

STINE, MEGAN *The Story of Laura Ingalls Wilder, Pioneer Girl*; illus. by Marcy Dunn Ramsey. Dell, 1992 101p

Paper ed. ISBN 0-440-40578-5 \$3.25

Ad Gr. 3-5

The popularity of Laura Ingalls Wilder's *Little House* books makes her life a natural subject for juvenile biographies. However, because her books are largely autobiographical, many of the biographies about Laura written for young readers have little new information, and Stine's book is no exception. Despite the author's claims of extensive research, there is not much here that Wilder fans won't already know. The last four chapters, describing her life with and marriage to Almanzo Wilder, contain the best, freshest material. The black-and-white pencil drawings have the homey feel of Garth Williams' illustrations for the *Little House* books, although the figures are often stiff. For reluctant readers who find the original series of seven books daunting, Stine has done a good job condensing the main story into a slim volume. For those who want more rather than less, try Donald Zochert's *Laura* or William Anderson's *Laura Ingalls Wilder: A Biography* (BCCB 12/92). KJ

STOLZ, MARY *Stealing Home*. HarperCollins, 1992 154p

Library ed. ISBN 0-06-021157-1 \$13.89

Trade ed. ISBN 0-06-021154-7 \$14.00

R Gr. 4-6

Thomas and Grandfather, who have appeared in a progression of two younger books (*Storm in the Night*, BCCB 2/88 and *Go Fish*, BCCB 5/91), center a longer story here when they are joined, to their mutual dismay, by an uninvited guest. Life has been cozy and predictably easygoing until Aunt Linzy, terminated from her accounting job in Chicago, shows up with a determination to clean up their act and with no patience for baseball, fishing, or casual clutter. Characterization is Stolz' strong suit: Grandfather is all-wise but does lose his temper; Aunt Linzy is a believable mixture of annoying and vulnerable; Thomas, although sometimes in action too good to be true, does rebel in spirit; Ringo the cat is pure-and-simply feline and the ugly duck, Ivan, pure-and-simply funny. The family, pictured as African-American in Pat Cummings' cover though ethnic background never enters the story, hews to pre-television habits and old-fashioned family values. The tiny cottage and its environs on the Gulf of Mexico are sharply realized; the happy ending gives this easy-to-read text a comforting tone overall. BH

STOWE, CYNTHIA *Dear Mom, in Ohio for a Year*. Scholastic, 1992 180p

ISBN 0-590-45060-3 \$13.95

R Gr. 4-7

Cassie is spending her sixth-grade year with her Aunt Emily and Uncle Fred because her mother has gone off to college for the year. Fred and Emily live in rural western Massachusetts (Cassie misses her suburban Boston home); Fred and Emily are also vaguely countercultural and organic vegetarians to boot (Cassie is a conformist who misses her Doritos). What Cassie misses most, of course, is her mother. This is a fresh, friendly variation on the sixth-grade story: Cassie eventually becomes close to her relatives (not without some major battles with her aunt), finds some things to love about the country, and confronts her mother about the way she felt abandoned. Cassie is the perfect middle-grades heroine, ordinary enough to be familiar, individual enough to be interesting. RS

TAYLOR, WILLIAM *Knitwits*. Scholastic, 1992 101p

ISBN 0-590-45778-0 \$13.95

R Gr. 5-7

Having sharpened our wits with *Agnes the Sheep* (BCCB 3/91), Taylor has taken on a slightly less quirky project, putting the twist on a classic new-sibling yarn. Nine-year-old hockey player Charlie gets suckered into a bet with tough-talking Alice next door: if he finishes a sweater he says he's knitting for the baby his mother is expecting, he gets Alice's skull collection; if he doesn't knit the sweater, he pays her five dollars a week for the rest of his life. It's Charlie's efforts to knit the sweater against a fast-approaching deadline that score the most humor. The peer insults get repetitive, albeit always authentic, but the surprising warmth attendant to the baby's birth introduces a moving quality that deepens the book. In fact, under the rough surface, these are loving characters. It's nice to see a happy—but not sappy—family story. BH

WALLACE, BILL *The Biggest Klutz in Fifth Grade*. Holiday House, 1992 148p

ISBN 0-8234-0984-8 \$14.95

Ad Gr. 4-6

Patrick Berry is a tad clumsy, always acquiring stitches, casts, or what have you,

but that's no reason for Neal Moffett, king of the fifth grade, to change his taunt from "Fat Pat Berry, the Twinkletoes Fairy" (Pat takes dance lessons) to "The Biggest Klutz in Fifth Grade." In fact, nasty Neal bets Pat that he "can't get through the summer without breaking something or getting stitches." After some delicate negotiations, they agree that the loser of the bet will have to kiss Kristine Plimpton, known as The Blimp, in front of everyone on the first day of school. The summer then becomes filled with Pat's attempts to have a good time in spite of Neal's sometimes vicious attempts to get him damaged and the well-meaning but annoying attempts of Pat's friends to keep him from getting hurt. It's also intertwined with the boys' ogling of a sexy classmate who likes to sunbathe in her bikini and Pat's alternating dread and guilt about either his or Neal's kiss with Kristine (who consents to the kiss because she's had a crush on Pat). Pat begins to have some misgivings about using Kristine as punishment, and he in fact indulges in a bit of chivalry in losing the bet; he's rewarded for his sensitivity by having Kristine blossom into a grade-school sexpot on the first day of school. Despite the book's occasionally unpleasant relish of girls' having "curves in all the right places," "full, pouting lips," and clothing that "clung—to all the right places," the slapstick of the rough and tumble rivalry (and its darker undertones) is entertaining, and those who appreciate Wallace's pre-teen humor should enjoy it. DS

WALTER, MILDRED PITTS *Mississippi Challenge*. Bradbury, 1992 206p illus. with photographs
ISBN 0-02-792301-0 \$18.95 R Gr. 7-12

Because Walter's focus on the role that African-Americans have played in Mississippi is sharp and unrelenting, and because the subject itself is dramatic and moving, this becomes a history book that will make readers think carefully about the democratic process as a whole. From the 1860s to the 1960s, Mississippi—of all the southern states—was the scene of the cruelest economic, political, and physical oppression of African-Americans, who had technically been freed from slavery but were in fact maintained almost inescapably in servitude. Walter describes the development of that situation, letting carefully footnoted facts speak for themselves without sensationalizing or overstating them. Her attention to detail may bog down some readers, but the action is, sadly, nonstop and violent; the black cast, though often anonymous, is just as often heroic. This is not easy to read and was probably not easy to write, but it represents a stern and important synthesis. Black-and-white photographs illustrate the text; sources, notes, a bibliography, and an index are appended. BH

WESTALL, ROBERT *The Call and Other Stories*. Viking, 1993 120p
ISBN 0-670-82484-4 \$13.00 R* Gr. 7-12

This is how spooky stories should be: "It was as if she had moved out of her tall frail body, into the bricks and mortar, the glass and wood, the very soil itself, poisoning the intruding weeds." Subjects range here from a truant but orderly schoolboy's discovery of a house in disrepair ("Woman and Home"), to a badger's—or some of his friends'—revenge on a poacher ("The Badger"), to a young woman puzzled not only by her prodigious young son, but also by her disappointment with the things she had thought she wanted ("Warren, Sharon and Darren"). Atmosphere is what Westall excels at. He takes loving and enjoyable time to set up a situation, which makes the payoff less a scary punch line than a part of the whole

creepy experience, and he varies point of view from story to story. The two best stories, "The Red House Clock" and "The Call," are masterpieces of the genre, with guilt, anger, and revenge overlaying them both; in the first the supernatural influence may be simply the narrator's imagination, but the second is a classic ghost story. This is a writerly collection, filled with British idiom, protagonists, and references, but readers accustomed to transatlantic literary travel won't want to miss the trip to a zone of English twilight. DS

ZACH, CHERYL *Benny and the No-Good Teacher*; illus. by Janet Wilson. Bradbury, 1992 76p

ISBN 0-02-793706-2 \$12.95

R Gr. 3-4

In a sequel to *Benny and the Crazy Contest*, Benny is looking forward to fourth-grade as taught by the popular Ms. Jackson; instead, he's shunted off to a new teacher, Mrs. Rumpbill, who promises to be less than charismatic: "Tomorrow we'll do some creative writing. Your assignment is to imagine that you are a vegetable." Much angst and pratfall humor later, Benny and Mrs. Rumpbill both learn to lighten up. Quick, short, and peppered with snappy dialogue, this is an undemanding easy read for boys who, like Benny, can't seem to sit still for too long. RS

ZEMAN, LUDMILA, ad. *Gilgamesh the King*; ad. and illus. by Ludmila Zeman. Tundra, 1992 24p

ISBN 0-88776-283-2 \$19.95

R* 6-9 yrs

An engrossing Sumerian myth adapted from versions inscribed onto clay tablets more than five thousand years ago, this recounts the struggle between Gilgamesh, a demigod who rules his people cruelly, and Enkidu, who falls in love with the singer, Shamhat, sent to lure him into combat. In an ancient twist on Beauty and the Beast, Shamhat transforms Enkidu from his animal appearance into a human one, whereupon Enkidu defeats Gilgamesh but then saves his enemy's life, transforming him, in turn, into a friend with human feelings. The storytelling is smooth, and the compositions, golden-hued and variously textured, are powerful in evoking monumental faces and figures framed with motifs suggestive of cuneiform writing and early Mesopotamian art motifs. This will fit well, with other picture book presentations of mythology, into a primary-grades study of ancient cultures, or simply into an imaginative discussion of brotherhood as an alternative to winner-take-all competition. BH

BULLETIN BLUE RIBBONS 1992



Wilbur won a blue ribbon at the county fair not for being the world's greatest pig, but for being *Some Pig!* That's exactly the spirit in which we present to you this list. Some Books! Here's a range of literature that has captivated a staff of professional reviewers enough to sustain both enthusiasm and argument. We think these titles stand out, among many others published this year, as worthy of the attention, the energy, and sometimes the struggle involved in a child's reading. They're worth your time, as well, so be greedy: read up.

PICTURE BOOKS:

- Alexander, Lloyd. *The Fortune-Tellers*; illus. by Trina Schart Hyman. Dutton. (September)
- Gerson, Mary-Joan, ad. *Why the Sky Is Far Away: A Nigerian Folktale*; illus. by Carla Golembe. Joy Street. (October)
- Grimm, Jakob Ludwig Karl. *The Bremen Town Musicians*; ad. and illus. by Janet Stevens. Holiday House. (November)
- Hinton, Leanne, ad. *Ishi's Tale of Lizard*; illus. by Susan L. Roth. Farrar. (November)
- Lindenbaum, Pija. *Boodil My Dog*; written and illus. by Pija Lindenbaum, retold by Gabrielle Charbonnet. Holt. (December)
- Martin, Jacqueline Briggs. *The Finest Horse in Town*; illus. by Susan Gaber. HarperCollins. (July/August)
- McCully, Emily Arnold. *Mirette on the High Wire*; written and illus. by Emily Arnold McCully. Putnam. (October)
- Meddough, Susan. *Martha Speaks*; written and illus. by Susan Meddough. Houghton. (November)
- Miller, Margaret. *Where Does It Go?*; written and illus. with photographs by Margaret Miller. Greenwillow. (October)
- Olson, Arielle North. *Noah's Cats and the Devil's Fire*; illus. by Barry Moser. Orchard. (March)
- San Souci, Robert D. *Sukey and the Mermaid*; illus. by Brian Pinkney. Four Winds. (March)
- Scieszka, Jon. *The Stinky Cheese Man and Other Fairly Stupid Tales*; illus. by Lane Smith. Viking. (October)
- Van Allsburg, Chris. *The Widow's Broom*; written and illus. by Chris Van Allsburg. Houghton. (October)

- Wells, Rosemary. *Voyages to the Bunny Planet*; written and illus. by Rosemary Wells. Dial. (December)
- Winter, Jeanette. *Klara's New World*; written and illus. by Jeanette Winter. Knopf. (September)
- Young, Ed. *Seven Blind Mice*; written and illus. by Ed Young. Philomel. (March)
- Zeman, Ludmila, ad. *Gilgamesh the King*; ad. and illus. by Ludmila Zeman. Tundra. (January 1993)

FICTION:

- Bauer, Joan. *Squashed*. Delacorte. (October)
- Bawden, Nina. *Humbug*. Clarion. (November)
- Berry, James. *Ajeemah and His Son*. Perlman/HarperCollins. (November)
- Hall, Barbara. *Fool's Hill*. Bantam. (September)
- Hıçılmaz, Gaye. *Against the Storm*. Joy Street. (April)
- Mahy, Margaret. *Underrunners*. Viking. (March)
- McKay, Hilary. *The Exiles*. McElderry. (November)
- Rylant, Cynthia. *Missing May*. Jackson/Orchard. (March)
- Vail, Rachel. *Do-Over*. Jackson/Orchard. (December)
- Walsh, Jill Paton. *Grace*. Farrar. (June)
- Whelan, Gloria. *Goodbye, Vietnam*. Knopf. (October)



NON-FICTION:

- Bierhorst, John, ed. *Lightning Inside You and Other Native American Riddles*; illus. by Louise Brierley. Morrow. (July/August)
- Byars, Betsy. *The Moon and I*. Messner. (March)
- Edwards, Michelle. *Alef-Bet*; written and illus. by Michelle Edwards. Lothrop. (May)
- Everett, Gwen. *Li'l Sis and Uncle Willie: A Story Based on the Life and Paintings of William H. Johnson*; illus. by William H. Johnson and with photographs. Rizzoli. (April)
- Freedman, Russell. *An Indian Winter*; illus. by Karl Bodmer. Holiday House. (June)
- Jacobs, Francine. *The Tainos: The People Who Welcomed Columbus*; illus. by Patrick Collins. Putnam. (May)
- Kennedy, X. J. *The Beasts of Bethlehem*; illus. by Michael McCurdy. McElderry. (December)
- Krull, Kathleen, comp. *Gonna Sing My Head Off!*; illus. by Allen Gars. Knopf. (October)
- Leitner, Isabella. *The Big Lie: A True Story*; by Isabella Leitner with Irving A. Leitner; illus. by Judy Pedersen. Scholastic. (January 1993)
- Opie, Iona, ed. *I Saw Esau: The Schoolchild's Pocket Book*; ed. by Iona and Peter Opie; illus. by Maurice Sendak. Candlewick. (May)
- Schwartz, Alvin, ed. *And the Green Grass Grew All Around: Folk Poetry from Everyone*; illus. by Sue Truesdell. HarperCollins. (May)
- Zindel, Paul. *The Pigman and Me*. Zolotow/HarperCollins. (December)

SUBJECT AND USE INDEX

Keyed to *The Bulletin's* alphabetical arrangement by author, this new index, which will appear in each issue, can be used in three ways. Entries in regular type refer to subjects; entries in **bold type** refer to curricular or other uses; entries in ALL-CAPS refer to genres and appeals. In no way meant to be a cataloging aid, this rather idiosyncratic index is instead intended to lead readers to those books reviewed that could fill a particular gap in a collection; to help teachers and librarians find books that might be useful in various school or recreational settings; and to help in those requests for a "love story" or a "scary story." In the case of subject headings, the subhead "stories" refers to books for the readaloud audience; "fiction," to those books intended for independent reading.

African-Americans: McKissack; Walter
 African-Americans—fiction: Powell; Stolz
 African-Americans—stories: Guy; Smalls-Hector
 Africa—folklore: Chocolate
 Arctic regions—fiction: Houston; Price
Art History: Neimark
Astronomy: Gibbons
 Babies—fiction: Taylor
 Bassetopes—stories: Breathed
 Berlin Wall—fiction: Lutzeier
 Biographies: Drucker; Leitner; McKissack; Neimark; Stine
 Birds—stories: Holder
 Boston—stories: Lent
 Caribbean Islands—fiction: Powell
 Caribbean Islands—songs: Burgie
 Cartoon characters: Breathed
 Circuses: Blumberg
 Circuses—stories: Ehrlich
 Civil rights: McKissack; Walter
Colonial life: Ruemmler
 Crime and criminals: Rappaport
 Dogs: Jones
Ecology: Barron; Powell
 Elephants: Blumberg
Ethics and values: Hautzig; Lutzeier
EVERYDAY LIFE STORIES: Greenwald; Robinson; Stolz; Stowe; Wallace; Zach
FABLES: Aesop

FAIRYTALES AND FOLKTALES: Asbjørnsen; Belting; Chocolate; Haley; Marshall, L.
Family reading: Smalls-Hector
FANTASY: Barron; Haseley; Napoli; Paterson; Price; Shusterman
 Farm life—fiction: Cross
 Fathers and sons—stories: Lauture
 Food and eating—stories: Lent
 Foxes—fiction: Marshall, J.
 Friends—fiction: Robinson
 Frogs—fiction: Napoli
FUNNY STORIES: Greenwald; Marshall, J.; Napoli; Taylor
 Gay rights: McCauslin
 Grandparents—fiction: Stolz
 Greece—folklore: Marshall, L.
 Historical fiction: Conlon-McKenna; Dillon; Koller; Ruemmler
History, Ancient: Zeman
History, U. S.: Conlon-McKenna; Koller; McKissack; Rappaport; Ruemmler; Stine; Walter
 Holocaust: Drucker; Leitner
 Holocaust—fiction: Dillon
 Homosexuality: McCauslin
 Immigration—fiction: Conlon-McKenna; Greenwald
 Irish-Americans—fiction: Conlon-McKenna
 Jews: Drucker
 Jews—fiction: Dillon; Hautzig

Kidnapping—stories: Ehrlich
 Law: Rappaport
 Literature, American: Bedard
 Literature, children's: Stine
 LOVE STORIES: Doherty
 Mexico: Neimark
 Mice—stories: Aesop
 Mothers and sons—stories: Smalls-
 Hector
 Music and musicians—fiction:
 Levoy
 Music: Burgie
 Mythology: Belting; Zeman
 Native Americans—fiction: Hous-
 ton; Koller; Ruemmler
 Native Americans—folklore: Belt-
 ing
 Nature study: Epple
 New York City—fiction: Levoy
 Norway—folklore: Asbjørnsen
 Owls: Epple
 Pet care: Jones
 Pioneer life: Stine
 POETRY: Lauture
 Poets—stories: Bedard
 Pregnancy, teen—fiction: Doherty

Reading aloud: Napoli
 Reading, beginning: Marshall, J.
 Reading, easy: Greenwald; Leitner;
 Robinson; Stolz; Wallace; Zach
 Reading, reluctant: Leitner; Levoy;
 McCauslin; Shusterman
 Religious education: Hautzig
 SCARY STORIES: Westall
 Sex roles—fiction: Paterson
 SHORT STORIES: Westall
 Sisters—fiction: Powell
 Social studies: Lutzeier; McCauslin
 South America—folklore: Belting
 Story hour: Aesop; Asbjørnsen;
 Bedard; Chocolate; Lent; Smalls-
 Hector
 Suicide—fiction: Grant
 SURVIVAL STORIES: Houston
 Time travel—fiction: Barron
 United States—folklore: Haley
 Vacations—fiction: Robinson
 Wishes—fiction: Shusterman
 Wishes—stories: Holder
 Women's studies: McKissack; Saxby
 World War II—stories: Houston



CORRECTIONS:

Laurie Sale's *Growing Up with Music*, reviewed in December's Professional Con-
 nections, is published by Avon Books.

The publisher's imprint for James Berry's *Ajeemah and His Son*, reviewed in the
 November issue, should have been Perlman/HarperCollins. That publisher has
 also informed us that their *Messiah* is in fact available in a gift set with two cassettes
 (Christopher Hogwood conducting the Academy of Ancient Music). The ISBN
 is 0-06-021148-2; the price is \$35.00.

Naomi Shihab Nye's *This Same Sky*, reviewed in December, is published by Brad-
 bury.



**"An open invitation to
young mystery fans."***

"Children will be immediately captivated by the clever clues. Jonas has worked the messages inventively into the motif of each scene;... some hints are written backwards, others upside down, and still others as a rebus.... The book will have wide appeal for would-be detectives, and it should also be an effective choice for reluctant readers. A guaranteed-to-please selection."

—* *School Library Journal* (starred review)

Ages 4 up. 32 pp.

TR \$14.00/0-688-09742-1

LE \$13.93/0-688-09743-X



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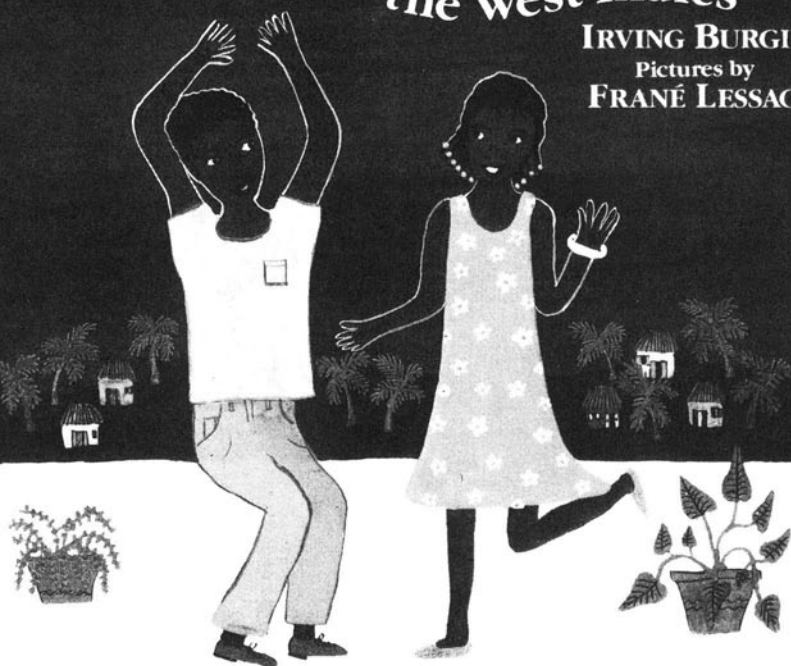
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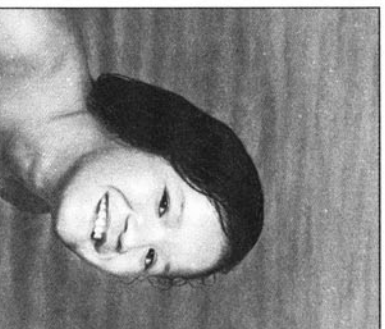
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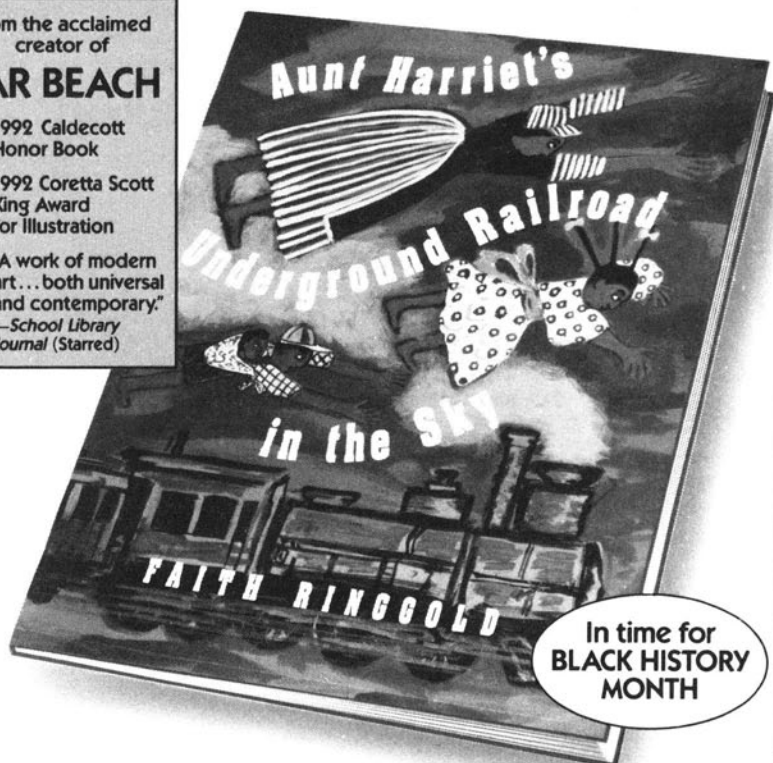
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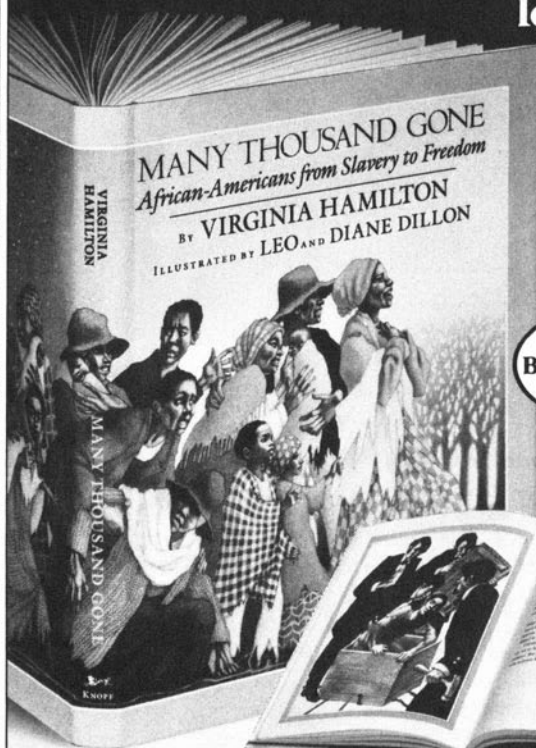
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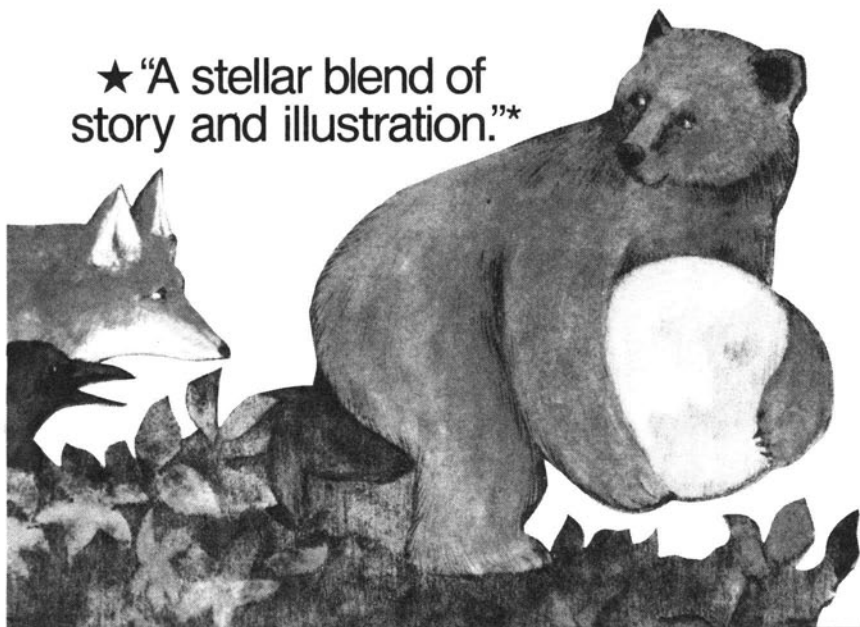
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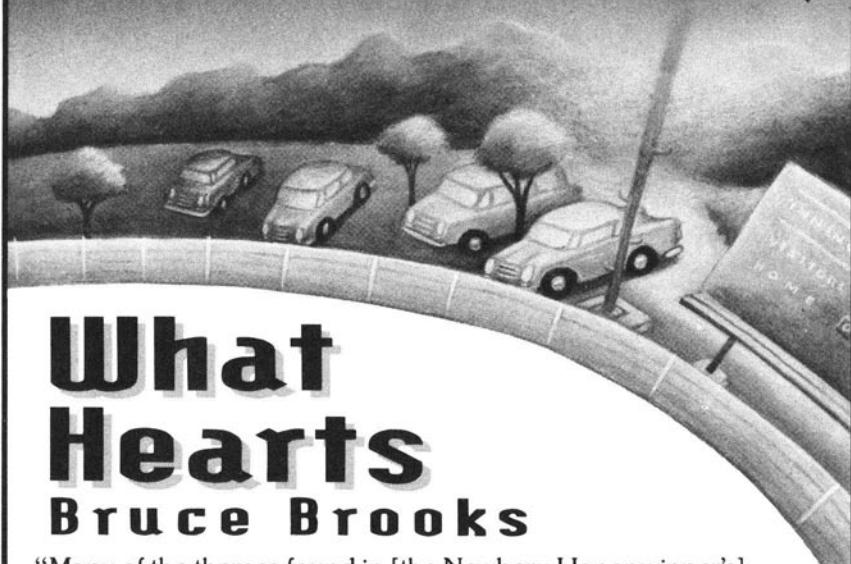
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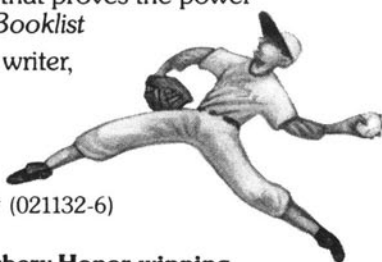
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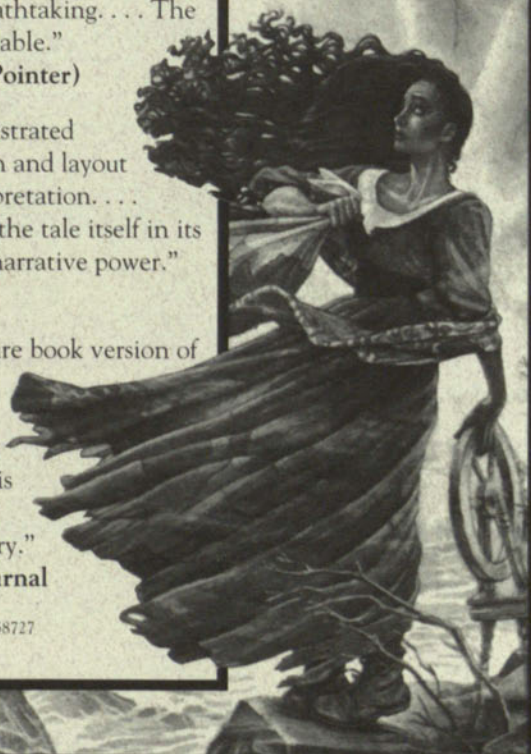
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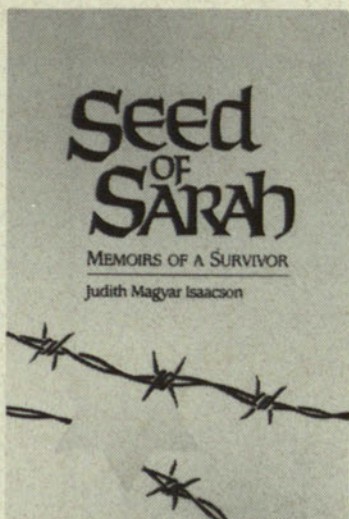
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